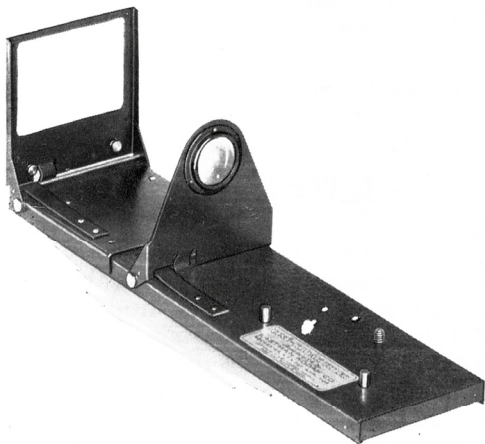
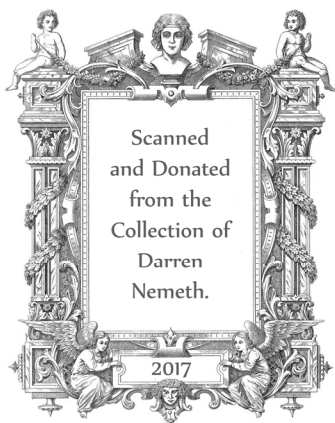


**Making Titles**  
*with the*  
**CINÉ-KODAK TITLER**



**EASTMAN KODAK COMPANY**  
**ROCHESTER, N. Y.**





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# How to Use the Ciné-Kodak Titler

THE motion pictures you make will be much more interesting if titles are added to explain the different scenes.

If you follow the simple directions given here you should experience no difficulty whatever in securing first rate movie titles.

The Ciné-Kodak Titler is for use with the Ciné-Kodaks Models B, BB, E, K, M and the Magazine Ciné-Kodak, with all their regular lens equipments, *f.1.9*, *f.3.5* or *f.6.5*, and with the Ciné-Kodak Eight, Models 20, 25 and 60.

When making titles with the Magazine Ciné-Kodak, it is necessary to obtain a Tripod and Titler Base to raise the camera to the proper level.

## MAKING THE TITLES

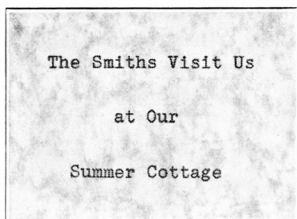
**STANDARD TITLES.** In the under side of the Titler is a carton of title papers and masks.

***The lettering in the titles must not cover a larger area than the opening in the paper mask.*** This opening represents nearly all the area covered by the following lenses: 1-inch, *f.1.9* lens on 16 mm. Ciné-Kodaks, and  $\frac{1}{2}$ -inch lenses on Ciné-Kodaks Eight. The 20 mm. (*f.3.5*) lenses cover slightly larger fields, but the paper masks provide a safe guide; in this case a wider margin around the text will be photographed.

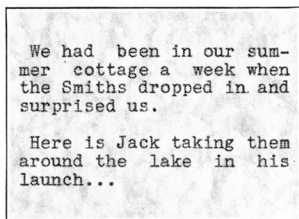
Type or hand-letter (in jet black) the title on the darker side of one of the title papers. Be sure to keep the title within the limits of the mask opening. It is not necessary to center the lettering accurately in the mask opening or on the paper.

When typing, one of the paper masks can be rolled into the typewriter with the mottled paper so that the title can be typed through the opening. For best results the type should be clean, a fresh ribbon used, *and each letter struck twice for maximum blackness.*

Typewritten titles with lines of uneven length have a crude appearance when projected on the screen. Short "headline" titles should be symmetrically balanced, while the longer "text" or explanatory titles look best with lines of equal length, forming a block arrangement (see examples).



**Symmetrical Title**



**Block Title**

The above examples show how the title should be balanced *within the opening of the paper mask.*

**ART TITLES.** With a little ingenuity, striking and original titles can be made with the Titler. For instance, typing on fancy grain papers, such as wrapping paper or ordinary paper toweling, produces pleasing, novel titles. Art titles with suitable pictures for backgrounds can easily be made by tracing or sketching, by using illustrations from magazines, post-cards or other reproductions and typing or lettering on some light part of the picture, or by using Kodak prints as backgrounds. Titles may be typed or lettered on strips to paste across snapshots or illustrations.

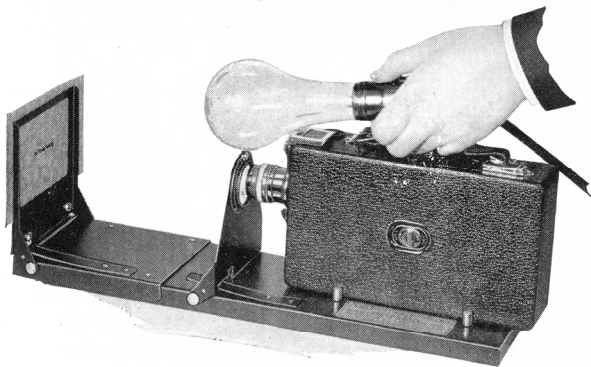
Opinions vary as to the best way of using titles with art backgrounds. Some amateurs prefer to use unusual designs for their opening titles only, and to make their sub-titles with plainer patterns. Others hold to the theory that the same title background should be used, throughout the length of the film.

To make progressive or running titles, type or print one letter at a time. Put the title card in the easel and make an exposure by pressing down the exposure lever and releasing it *immediately*. Remove the title card, add another letter, put the title card in the easel and make another exposure. Be sure that the title card is in exactly the same place in the easel, every time it is replaced.

Always use the mask when typing or lettering on the regular title blank or any other background, to decide just what will be included in the finished title.

Do not use borders on the titles, as they are difficult to center properly.

## FILMING THE TITLES



Raise the lens standard to the upright position. Attach the loaded Ciné-Kodak to Titler base by

means of the knurled screw. The knurled screw must be inserted through the hole in the base which brings the lens of the camera in line with the Titler lens. Do not tighten the screw until it is certain that the left side of the camera (or Titler Base when using the Magazine Ciné-Kodak) presses firmly against the two centering studs.

Raise the easel to the upright position, then insert the title in the easel as in the illustration on page 5. Even though the title is not properly placed on the card, it may be easily centered in the easel; *do not use the black paper mask in the easel*. Hold the black cardboard mask against the front of the easel, and grasp the protruding edge of the title and move it until it appears centered with the lettering horizontal, then remove the cardboard mask before making the exposure.

It is necessary to keep the Titler lens and Ciné-Kodak lens clean and free from finger marks.

The title should be exposed for the length of time it takes to read the title twice; never less than three seconds.

To identify easily the place where one title ends and the next one begins, we suggest that after exposing each title, you hold a card against the Ciné-Kodak or Titler lens, then press the exposure lever and release it *immediately*. This will make a short blank section of film between each title, which should be cut out when the title is spliced in your film.

Set the focus at 25 feet, if using a focusing model camera. Do *not* use the Portrait Attachment Lens supplied with some fixed-focus Ciné-Kodaks.

When using the fixed-focus Ciné-Kodaks (fitted with the *f.2.7*, *f.3.5* or *f.6.5* lens) a reflection from



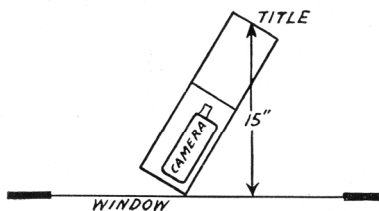
the lens mount will sometimes be photographed. This can be avoided by placing a piece of opaque paper under the lamp, to shade the camera lens mount. This paper should extend slightly beyond the Titler lens standard.

## EXPOSURE TABLE

### Black-and-White Titles (Indoors)

**DAYLIGHT:** The title should be facing a window towards an unobstructed area of sky. Direct sunlight must not strike the title. Center of title should be 15 inches from window pane.

	Ciné-Kodak Safety and Ciné-Kodak Eight Films	Ciné-Kodak Panchro- matic Film	Ciné-Kodak Super Sensitive Panchromatic Film
Bright	$f.5.6$	$f.8$	$f.11$
Light clouds over sun	$f.3.5$	$f.5.6$	$f.8$
Cloudy dull	$f.2.7$ or $2.8$	$f.3.5$ or $4$	$f.5.6$



To have the title 15 inches from the window, turn the Titler at an angle with the rear of the camera touching the window, as shown in diagram.

Before making the exposure, be sure that the title is evenly illuminated without shadows or images formed by the Titler lens.

**ARTIFICIAL LIGHT:** Use an electric bulb held with center of spherical portion directly above

Titler lens and touching the top of lens standard, as shown in the illustration on page 5.

	Ciné-Kodak Safety and Ciné-Kodak Eight Films	Ciné-Kodak Panchro- matic Film	Ciné-Kodak Super Sensitive Panchromatic Film
100-watt lamp	<i>f</i> .3.5	<i>f</i> .5.6	<i>f</i> .8
50- or 60-watt lamp	<i>f</i> .2.7 or 2.8	<i>f</i> .3.5 or 4	<i>f</i> .5.6

To make fade-in titles, hold the electric bulb behind the head or shoulder and slowly bring it to the proper place over the lens of the Titler. To make fade-out titles reverse this procedure, holding the bulb over the lens of the Titler and slowly move it back from the title.

NOTE: Variations in sizes and locations of windows and differences in line voltages are often so great that it is difficult to indicate the exact exposure. It is therefore recommended that the user standardize his illumination conditions by always using the same window for title-making in daylight, or always using a lamp of the same wattage, plugged into the same line, for artificially lighted titles. Should lighter or darker titles be desired, a change in the exposure could then be easily figured. The exposure table for Artificial Light gives the exposures for an electric line of 115 volts.

## KODACHROME TITLES

With Kodachrome Film, titles in full color can be made as easily as those in black-and-white. These can be spliced into Kodachrome or black-and-white film, enabling the amateur to dress up his non-color movies with gaily colored titles. Simply type on colored papers with black or colored typewriter ribbon. The color of ribbon should contrast suffi-

ciently with the title card to make the printing easily legible. The following color combinations have been found to be the most effective:

Black typing on any light or bright-colored card;

Brown on tan, yellow, light green, or blue,

Blue on yellow, tan or light blue;

Purple on yellow, light green or blue.

Light colored printing on dark backgrounds photographs unusually well in Kodachrome, but this lettering must be done by hand as colored typing is not legible on dark papers. Good combinations are lettering of white, sky blue or yellow on cards of black, royal blue, maroon or deep green.

For illustrated titles cut out colored pictures from magazines and circulars; the desired areas of the pictures should be the size of the opening in the paper mask, but enough paper should be left around the pictures so they can be clamped in the easel. The title should be typed or hand-lettered on some light part of the picture.

Kodachrome titles can be photographed by the light from one No. 1 Photoflood Lamp, or a regular 100-watt service lamp if using Kodachrome Film (Type A), held as shown on page 5. Since the No. 1 Photoflood Lamp has a rated life of but two hours, it should be lighted only while filming a title. No. 1 Photoflood Lamps may be obtained from or ordered through Ciné-Kodak dealers at 25 cents each.

For full, rich colors, be careful to avoid reflections. If the title is on a dull card no difficulties will be encountered, but if the stock has a lustrous or glossy surface the lamp should be held an inch or two higher than shown on page 5. To be abso-

lutely certain that all reflections are gone, remove the camera and view the title through the Titler lens. Using a low-powered lamp to save the eyes, shift the bulb from one position to another until all glare or reflections are removed. Be sure, however, that the title is evenly illuminated and that the lamp distance is no greater than the distance from the easel to the Titler lens.

### Exposure Table for Kodachrome Film (Type A) No Filter

	100-watt regular service lamp*	No. 1 Photoflood Lamp
Average Titles	<i>f.4</i> (between <i>f.5.6</i> and <i>f.3.5</i> )	<i>f.11</i>
Very Dark Titles	<i>f.2.8</i>	<i>f.8</i>

\*While the 100-watt regular service lamp is easier on the eyes than the more brilliant Photoflood Lamp, titles filmed with the 100-watt service lamp will be slightly more reddish than the original copy.

### Exposure Table for Kodachrome Film (Regular) Using one No. 1 Photoflood Lamp

	With Kodachrome Filter for Photoflood†	No Filter
Average Titles	<i>f.5.6</i>	<i>f.8</i>
Very Dark Titles	<i>f.4</i> (between <i>f.5.6</i> and <i>f.3.5</i> )	<i>f.5.6</i>

†The Kodachrome Filter for Photoflood improves the color reproduction when using Kodachrome Film (Regular), and is indispensable with this film if good rendition of blues and greens is desired. No filter should be used with Kodachrome Film (Type A).

That part of the NOTE on page 8 which refers to the variations when using artificial light, applies to Kodachrome Titles as well as to Black-and-White Titles.

## OTHER USES OF THE TITLER

**COPYING.** It is often desired to obtain a 16 or 8 mm. film record of a Kodak print, a post-card, a cartoon, or some other small reproduction. To do this it is only necessary to photograph the copy in the same manner as when filming a title, taking the necessary precautions with glossy papers to avoid reflections. View the copy through the Titler lens, if any reflections are noticed on the glossy print turn the Titler or raise the lamp until no reflection is visible. Sometimes it might be desired to photograph illustrations in books and magazines, from which they can not be torn or cut; this can be done simply by holding the Titler with the easel firmly against the open page.

**AUTOGRAPH TITLES.** Novel and unusual titles can be made by taking a supply of the title papers with you when making movies of your friends, and requesting them to write a few words and add their signatures. These titles will add considerably to the value and interest of your motion pictures.

**FILMING SMALL OBJECTS.** The Titler is particularly useful in photographing all types of small, flat objects, making them appear on the screen many times their original size. Either Kodachrome or black-and-white films of mounted butterflies, flowers, shells and trinkets will be entertaining.

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